



BOISE COLLEGE

**Community
Symphony
Orchestra**

John H. Best, Conductor

Soloist-George Zukerman, Bassoonist

Thirty-first Season

November 16, 1966

College Auditorium

Not being a fervent composer of program music, Brahms has left us no specific reference to his title 'Tragic'. Reiman, a foremost biographer of Brahms, indicates that the master has taken only the universal, constant, fundamental emotion of tragedy. (somewhat in the sense of Aristotle). Grandeur, nobility, deep emotional earnestness are the essentials of a tragic character.

The Mozart Bassoon Concerto exemplifies, within one composition, all the admirable solo qualities of this instrument; its lyricism, its versatility in tone color and range, and its virtuosity.

Within recent years, no one on this continent has been more influential in elevating the role of the bassoon to a position of prominence than George Zukerman. Born in England, educated in New York, Mr. Zukerman soon attracted world-wide attention with his solo and ensemble playing. His virtuosity and profound musicality have inspired a number of new compositions for the instrument. Now a resident of Vancouver, B. C., Mr. Zukerman is making outstanding contributions to Canadian musical life through the chamber ensemble, the Cassenti Players, the CBC, and his numerous solo appearances.

Ralph Vaughan Williams (1872-1958), one of the most important figures in contemporary English music, is closely associated with the renaissance of folk music that began after World War I. Along with the folk-lorist, Cecil Sharp, Vaughan Williams spent several years in the villages and hamlets of Norfolk collecting traditional melodies. Studying at the Royal Academy of Music in London, with Bruch in Germany, with Ravel in France gave him a breadth of scope that gives his music a universal aspect within its strong nationalistic qualities. The Symphony No. 5 relies heavily on the use of the ecclesiastical modes, occasioned by his study and interest in Tudor church music. The third movement of this symphony, the Romanza, is enscribed with the notation: "Based upon a scene from Bunyan's 'Pilgrims Progress'."

PROGRAM

TRAGIC OVERTURE, Opus 81.....Johannes Brahms

CONCERTO IN Bb, K. 191..... W. A. Mozart

Allegro

Andante ma adagio

Rondo tempo di menuetto

George Zukerman, Bassoonist

INTERMISSION

SYMPHONY, NO. 5.....Ralph Vaughan Williams

Prelude

Scherzo

Romanza

Passacaglia

The orchestra personnel and audience are invited to a reception honoring Mr. Zukerman, to be held in the Student Union Ballroom immediately following the concert.

ORCHESTRA PERSONNEL

FIRST VIOLINS

Warren Driver, Concertmaster
Leona Underkofler
Elvira McWilliams
Ardith Moran
Joyce Raasch
Christine Nokelby
Edward Haddock
Nona Callister

FLUTES AND PICCOLO

Lynn Craig
Mary Bass
Carolyn Neice

OBOES AND ENGLISH HORN

Russell Mamerow
Ferne Coonrod

CLARINETS

Michael Schirk
Ronald Morris

BASSOONS

Greg Vaught
Anne Morrow

HORNS

James Henry
Gary Bratt
Roger Walters
Dawn Taylor

VIOLAS

Voncille Driver
Mark Griffin

CELLOS

Mary Best
Suzanne Townsend
Kathy Kingsbury
Margaret Von der Heide
John Grossman

TRUMPETS

Douglas Henderson
Gerald Bowman

TROMBONES

Roy Olds
Lawrence DeCicco
John Clark

BASSES

John Hamilton
Bruce Fuller

TUBA

Roy Lindley

TIMPANI

Linda Sue Hawk